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LETTERS FROM THE DEAD
TO THE DEAD



LETTERS FROM THE DEAD TO THE DEAD

COLLECTED, EDITED, AND ARRANGED WITH
NOTES, COMMENTS, AND GLOSSARY

BY
OLIVER LECTOR

"Horatio. Oh day and night : but this is wondrous strange.
Hamlet. And therefore as a stranger give it welcome.
There are more things in Heaven and earth
than are dream't of in our philosophy."



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Ad Manes Baconi

This, let my supplication be, —
One fragment of thy radiant soul,
Of thy Promethean heat one coal,
O Master-Mystic give to me.

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LETTERS FROM THE DEAD TO THE DEAD

I

JACOB DE BRUCK, Angermundt, to FRANCIS BACON

CHRISTMAS, 1904

My singular good friend :

By manie noble rivers winding through fruitful and pleasant lands, we came to a grove wherein there stood a stately temple, in breadth some two hundred feet and of a height I should judge above one hundred and fiftie, the architrave supported upon Doric pillars, hewn as I think out of porphyre or chalcedonie, and above the entrance I read these words in the Latin tongue, *To the memorie of the Mystics of the earth*. Whilst I was admiring the graceful proportions of this majestick pile, I felt drawn, as it were by some potent influence, within the walls of the building, and before I was aware of it I had crossed the threshold.

JACOB DE BRUCK, ANGERMUNDT, TO

The court within was answerable to the proportions of the temple. The pavement was of some material the like of which I had never before beheld.

Every stone therein glowed as with living light. I was aware of a throng shadowy as a veil and of a presence under a canopy raised somewhat above the level of the floor. As I was about to make obeisance unto it, the accents of a stern voice brake upon me saying, Who cometh hither? Then made answer another from the farthest end of the hall, He who was on earth the Chevalier de Bruck of Angermundt. Before I could utter an exclamation of wonder, methought the first voice replied, Let his record be examined. Straightway thereupon another voice not harsh and stern, but low and silvery, read as from a book these words: Nationality unknown; of birth gentle; Earth date 1616; emblem writer. While I was still bowing amazed and strook with sudden fear, the first voice, addressing the throng, said, Let him return this day one moon hence, and let him be furnisht with an exposition of his mysticisms. I turned away, and, as if it had been by some magical art, I beheld, as I live and hope for mercie, a statue of your Excellency.

Then came I out into the pleasant fields communing with myself what should be the meaning of so strange an event, and marvelling wherein I had deserved to be enrolled a mystic.

FRANCIS BACON

Breathless ran I back, and, prostrating myself, craved leave to bring again such part onlie of mine emblemes as memorie could supplie me withal. What I craved was granted.

In that brief interval I did recall the booklet your Excellency, for reasons best known to yourself, did draw me on to set forth in the ancient city of Strasbourg in the year of our Lord 1616. What the penaltie may be of disobedience to their behests certes I know not; but this right well I know, or rather this right well I fear: some calamity will befall me if I fail. I know another thing: by your help onlie shall I be able to obey their commandments.

Have, therefore, a pityful eye upon me, and give ear unto my petition. Send, I praie, by the nearest way, a compendium, writ to mine humble understanding, of so many or so few of the body of that strange writing which once, O master, was committed unto me, and I shall ever rest in humilitie your poor bedesman.

JACOB DE BRUCK.



II

FRANCIS BACON to JACOB DE BRUCK, Angermundt

Sir:

I thank you heartily for vouchsafing to send me your late lines, and for certifying what seemeth strange to you, but not to me. To expound emblems at this present I find myself neither fit nor disposed; and besides this averse disposition of my mind, I have scant leisure to write a short letter, as a worthie Ancient once said, and no wish to write a long one. Nevertheless, because I find myself knit to your deservings with bands of enduring strength, I would not have you think me either remiss in civility or of so slothful a nature that to stead a friend I would not run against the bias of distaste. I will, therefore, to the uttermost of my power and amity, recount those things which may at this time advantage you and peradventure harm me no jot.

Premising this onlie, that the distaste whereof I have spoken proceedeth not upon anie ill conceit of your person; but rather upon mine inflexible opinion that all that I did upon those curious toys called

FRANCIS BACON TO JACOB DE BRUCK

emblems devoured time that was ill bestowed. Methinks I did assume too great a nimbleness of wit in the French men of your time, that I builded too great hopes upon the sagacity of the German and the tenacity and slow plodding of the students who dwelt in the Netherlands. Of mine own countrymen I did expect little, nor in this was I deceived.

The age which followed mine was an age of civil commotion.

When Peace brow-bound with her olive garland came back to that distracted isle, the old learning had died; and that which commonly happeneth after civil war thereupon ensued: Folly became the master of the revels. How else (think you) was it that it came to pass, though I planted manie a sprigge in manie a quaint and curious emblem volume, that not one germinated or bore flowering seed for hard upon three centuries? As for yours, some of them, in verie truth clear as a mathematical diagram, failed utterly, failed hopelessly, of anie the least effect. But *satis superque*. If I mistake not, in the drawings and text of that which I now send there be little error. In the emblemes which now I doe expound I have thought good to put exposition and embleme on the same page whereby methinks my meaning may be better discerned.

Now because the mind hath by its own properties slowness of motion and inertness, specially if the

FRANCIS BACON to

subject be strange or new, I have thought it befitting to observe not the order which obtaineth in de Bruck his emblemes, but rather to begin with those which are most patent, going then to the more recondite and complex.



*Quas tibi non iustum nuper glomeramen avare
Congessit, misceas prodigit alter opes.
Vivus ceas cunctis invisus, inuitus ipsi,
Framam defuncti nunc Libitina tegit.*

34.

Exposition of ye emblemes.

NUMBER 1. You shall see in this emblem, that the wind setteth from that quarter where certain revellers

JACOB DE BRUCK, ANGERMUNDT

are making merry under the trees: this is indicated by the waving of the sedge seen growing along the bank of the stream; questionlesse, therefore, the spear enveloped with ciphers threaded on a strand will shake and vibrate in the brize.

The motto or poesy of the ring, "*Ultima Frigent*," at the last they shake, signifieth no less. The eel prone upon his back denoteth two thinges: first the vowel "U" (that is, you) may be supposed to utter this phrase, You, Shakespeare, enveloped as thou art in ciphers. As hath been said, the "U" may also be taken as expressing the Roman numeral 5, hence that the five fold cipher, like the eel his back on, is dead.

The last line of the Latin poem, "Now the undertaker layeth hold of the fame of the dead man," uttereth a prophecy.

FRANCIS BACON TO

Illustri ac Generoso Domino, Dno Stephano, ex antiquissima Virorum familia, Comiti à Blagay. etc.



*Ex sicca surgit radice, en plantula florens;
Quæ quondam fructum, et semina grata feret.
Sæpe Deus sobolem stirps cum perijisse videtur,
Suscitat; in gentem surgat ut illa novam.*

5.

NUMBER 2. There needeth no other interpretation of this emblem than a brief quotation from the plaie of Cymberline as followeth: "And when from a stately cedar shall be lopped branches which, being dead manie years, shall after revive, be jointed to the old stock, and freshly grow, then shall posthumas end his miseries, Britain be fortunate, and flourish in

JACOB DE BRUCK, ANGERMUNDT

peace and plenty." Posthumus prefiguring there the after ages, and the branches dead manie years that portion of my writings which I did sequester from the vulgar gaze.

Turn we now to number three, with its motto.

IN SYMBOLUM. AUTOKIS.



*Dum mens sana sit, ac salubre corpus;
Dum non destituant vel lux, vel illud.
Quod natura necessitas, poscit;
Dum notus mesi, cognitus nec ulli.
Scribetis immortias penae avorum;
Nec ULTRA precibus rogemus votis,
Non terrea modo, sed poli monarchiam
Janos Aratorus.*

3.

FRANCIS BACON to

"*Nil ultra.*" Therein may be seen prefigured my cipher, and the snail marching round and round his ring the slow process of its solution.

*Ad Illas Generosum Dominum, Dñ. Andream,
Koscietzky Jun. L. B. à Koscietz et
Lablinicz, in Kossenczin.*



*Regna, decus forma, gazas et robur, honores;
Quequid et in precio vastas hic Orbis habet.
Exoptent ali. Non est mortale, quod opto,
Illa cito pereant, hoc sine fine manet.*

9.

NUMBER 4. The fabled phoenix rising from his ashes I hold to be a representation of those secret

JACOB DE BRUCK, ANGERMUNDT

writings already touched upon. The cipher held aloft, my cipher.

The buried numbers 39 and 27 signifieth a two fold numerical cipher. The obelisk, peradventure it is a joke; peradventure it is a deep fetch of my wit.

There needeth in conclusion onlie this, as the verse declareth, It is not mortal fame that I desire.

NUMBER 5. The youth standeth upon a hillock and bloweth at a candle. What more, marry? I trow



*Ut facile est leui candelam accendere flatu,
Cum processu lychnas fumigat igne micans;
Mens Vitutis amans facile sic pectore motus
Concepit. Herdum fortia facta sequi. 13.*

FRANCIS BACON to

little more ; but the drift of your book being now apparent, there may be one who, regarding the knights *that Shake speares*, will pierce the veil and say, " Out, out, brief candle ! life 's but a walking shadow, a *poor player* that struts and frets his hour upon the stage and then is heard no more."

My poor player moveth apace to his final exit.

NUMBER 6. In the sonnets called the Sonnets of



*Ampatut sic putres ramos, non utile lignum;
Illorum vitio ne integra pars pereat.
Rescindenda nati est quavis occasio; ne fors
Invalcant longæ, crimina fœda, moræ.*

18.

JACOB DE BRUCK, ANGERMUNDT

Shakespeare there be divers notable mysteries, as manie writers have in good part marked. This emblem addresseth itself to observation, not to the intellect. The light and the dark "A" in the impress of those sonnets are represented in the branches of the tree. These two letters signify a two fold literal cipher and make the distinction between one which is numerical, shown in the fourth emblem herein. This cannot be understood except ye examine with care the light and the dark "A" with their suspended key in Shakespeare his sonnets. The executioner in the back ground doth behead his victim, an obscure glance at that notable mystery, "The onlie Begetter of these ensuing sonnets."

FRANCIS BACON TO



*Non secus, ac ventis cum annosa furentibus arbor
 Dejicitur, quivis culmina fracta rapit
 Sic regni moles, cum viribus lausta labascit,
 Iura ejus proceres tunc sine lite legunt: 6.*

NUMBER 7. This emblem taketh hold, under the name of logs, of the logarithms; and by the motto of the ring, "*Nil solidum*," nothing solid, I gave a warning against credulous beliefs.

JACOB DE BRUCK, ANGERMUNDT

NUMBER 8. I will make signification unto you of the Emblem which here you behold as followeth:



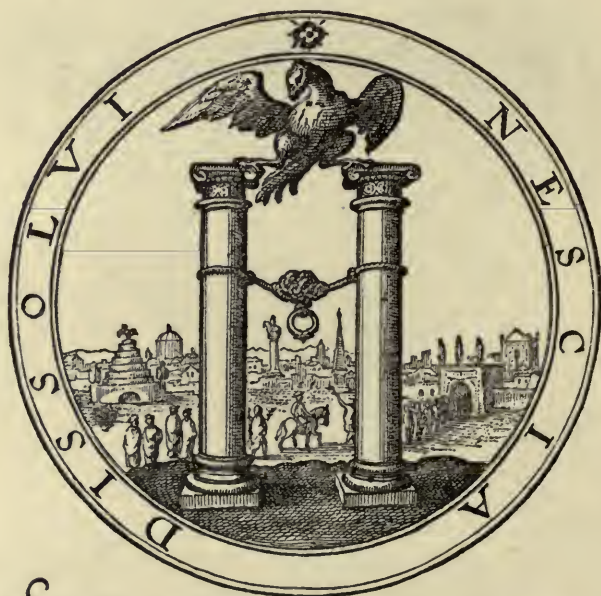
*Multa quidem multi faciunt, et plurima fiunt;
 Quae fieri ratio Conditioq. vetat
 Quis, aliena facit, certo est vix absq. periculo.
 Recte, quod debet, qui facit, ille facit.*

29.

I mean of the ant beneath the hat, that you must seek him ere you dig my meaning out; and I mean of the shovel resting upon the arm of the sea, that the sea cant uphold it. The rebus of a secant is plainly expressed in seek ant and sea cant. But to make my meaning clear, that the trigonometrical functions of

FRANCIS BACON to

the arc have a relation to my problem, I chose the French word for ant, *fourmys*, in the french verses, a manifest reference to form is, and he who hath read the *Novum Organum* wots well the emphasis I lay upon the discovery of forms. Mark, likewise, y^e acrostick, in the first row of my french verses.



*Sanguine promanat, sed Mart' ac Arte paratæ;
 Splendidus ingenæ Nobilitatis Locus.
 Singula cœa solido, quæ cœnis, robore constant;
 Gloria facta illis, sic quoq; firma viget.*
 11

NUMBER 9. Peradventure the 101st sonnet of

JACOB DE BRUCK, ANGERMUNDT

Shakespeare, which commenceth, "Oh truant muse," looketh as well to the preceeding emblem as towards the one now before you, because the ring and the cord binding pillar to pillar make the letters Oh. In certain copies of the edition of Shakespeare's Sonnets, 1609, this word Oh will be found to bear my cipher dot thus, .Oh.

FRANCIS BACON TO JACOB DE BRUCK

*Ad Ill. et Generosum Dominum Dñ. Joachimum
Kocziński L.B. ab et in Kocsticz et
Lubliniec.*



*Ut me Sors et Fata jubent sperare salutem
Nullam ut me videam non supercesse diu.
At sperabo tamen donec sperabo salutem.
Spes mea namq, mihi Christus utramq, dabit.*

8.

NUMBER 10. The beacon on the hill found here indicates Bacon well enough and the trefoil held aloft may be interpreted, if you will read page 43, vol. 4 of the Letters and Life of Francis Bacon by James Spedding, London, 1868.



III

HENRY BRIGGS to JOHN NAPIER

22ND JANUARY, 1905

Because of the community of our studies, dear friend, our long assured friendship and steadfast goodwill, continued these manie years bygone, I have made so bold as to propound unto your honer certain doubts which now and in former years have crossed my mind touching the invention of logarithms.

What I have to say unto you I would fain set down with this caveat, that you are not to imagine or think that I mean to question the sufficiency of your learning, or of those gifts in the mathematics where-with under Providence you were so happily endowed. To make a plain tale with you, my doubt ariseth upon this: In the preface of your book *Mirifici Logarithmorum Canonis Descriptio*, you say, "*Multis subinde in hunc finem perpensis nonnulla tandem inveni preclara compendia, alibi fortasse tractanda:*" which Mr. Edward Wright did render in his translation of your book as followeth: "I found at length

HENRY BRIGGS TO JOHN NAPIER

some excellent brief rules, to be treated of (perhaps) hereafter," and when Mr. Edward Wright did shew that to me I thought then, as now I think, that your words, with the clause, "To be treated of perhaps elsewhere," veil a hidden mystery. This light suspicion grew stronger on one occasion when I observed that the impress in your book, of two cupids, two rabbits, and the suspended fish, is in every way precisely like the one adopted for that mystical body of writing, published in our time, called William Shakespeare's Sonnets.

It hath been said by writers of repute, that neither you nor I knew in fact that the logarithm had a base. How this standeth with you verily I know not, but for mine own part I may affirm that I was never ignorant of it. In your *Rabdologia*, part 2, chapter 6, you shew the geometrical progression 1, 2, 4, 8, 16, 32, 64, 128, 256, 512, 1024, and so following; and I cannot be persuaded that whilst you were thinking on the subject of logarithms, you did never put these over against the arithmetical progression 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, thus:

1	.	.	.	.	.	.	.	.	.	.	0
2	.	.	.	.	.	.	.	.	.	.	1
4	.	.	.	.	.	.	.	.	.	.	2
8	.	.	.	.	.	.	.	.	.	.	3
16	.	.	.	.	.	.	.	.	.	.	4

HENRY BRIGGS to JOHN NAPIER

32	.	.	.	.	.	.	.	.	.	5
64	.	.	.	.	.	.	.	.	.	6
128	.	.	.	.	.	.	.	.	.	7
256	.	.	.	.	.	.	.	.	.	8
512	.	.	.	.	.	.	.	.	.	9
1024	.	.	.	.	.	.	.	.	.	10

Now let the numbers in the right hand column be the logarithms of the numbers in the left hand column. A child may discern that the addition of $2 + 5$ equaleth 7, which is the logarithm of 128, and that thereby 4, of which 2 is the logarithm, multiplieth 32, of which 5 is the logarithm, and the result is 128, of which 7 is the logarithm. Equally lieth it patent to the eye, that 4 is the exponent of base 2, and so of all the other numbers in the right hand column. So, as it seemeth, both the conception of a logarithm as the exponent of an invariable base could not have been absent from your mind when you were making those computations, if you worked with your eyes open, as I trow well you didd.

I will be bold to set down mine opinion, that never in History hath there been so strange a fact, as that you should have selected, instead of one of manie whole numbers for your base, the fraction represented by

$$\frac{1}{2.7182818285 <}$$

And this, too, when it must have been known to you

HENRY BRIGGS TO JOHN NAPIER

that your tables could never in practice be generally useful, because they could not be infinite in extent. Impart, I prithee, unto me the reasons which guided you to so strange a choice ; and so with protestations of loving affection,

I rest,

your friend, willing to do you service
when time serveth,

HENRY BRIGGS.



IV

JOHN NAPIER to HENRY BRIGGS

30TH JANUARY, 1905

I have shewn your recent letter to an inward friend of mine, who hath counselled me, yf I bee so minded, to give you contentment, so far as I am able, concerning those things which you desire to know. My wonder is not that you think those things strange whereof you write, but rather that others have not penetrated behind, or torn aside, the veil of that mystery.

In the year 1594, Master Antony Bacon, a man whom I profess I loved for his manie rare and excellent parts, and who merited better deservings than he got, writ unto me a letter wherein, *inter alia*, he said that his brother Francis was one of the most capable spirits of the age. Other things, which my modesty preventeth my setting down, he vented in his letter touching my gifts, specially in the mathe-
matique. It contained, moreover, that which it importeth me not now to declare, but the conclusion of it was an invitation to visit them, that is to say,

JOHN NAPIER to HENRY BRIGGS

Anthony and his brother, at Twickenham, where they then lodged. Mine own affaires did call me to London, as I now remember, in the Midsummer of that year; and, having ended my business, I made the visit which I wrate I would do in my answer to Master Anthony his letter. I shall not trouble you with all that passed: let it be enough to say, that I was then shewn by Francis Bacon, *Mirabile dictu*, the verie series which you have recorded in your letter.

The mystical properties of those numbers seemed unto me, then, to savour of arts magical rather than mathematical, and they laid such siege to my mind that I could for a long time think of nothing else. To make a short story of a long tale, we did enter into covenants reciprocal, whereby I should bestow the labour demanded for accurate computation of the tables, taking the worldly credit thereof for my reward; and Francis Bacon on his part reserved unto himself the furnishing of two prefatory Latin poems and the impresses or *sparta* of my book.

I care not how this standeth with my reputation, but in the fulness of time al will be known; and what mattereth, therefore, a little anticipation. For a briefe space onlie have I known the true signification of these verses prefixed to the first edition of my book.

JOHN NAPIER TO HENRY BRIGGS

ALIUD.

"Buchanane tibi Neperum adscisce sodalem,
Floreat & nostris SCOTIA nostra viris :
Nam velut ad Summum culmen perducta Poesis
In te stat, nec quo progrediatur habet :
Sic etiam summum est culmen perducta Mathesis,
Inque hoc stat, nec quo progrediatur habet."

Mr. Francis Bacon took great delight in acrostics and such enigmas.

Reading up the first letters of each line, one may be there noted, "I sin F. B.," as one should say, I sign F. B.; but this acrostic importeth more than that. At page 58 of my book, it will be observed that the first sine computed by me is the sine of nought degrees nought minutes. Hence the first sine, answering to fig. 1, is a double cipher. Wherefore it admonishes the reader to search and find such two fold cipher.

Forasmuch (dear friend) as you marvel at my choosing so strange a base, be it known unto you, that mine was no free election.

For reasons which Bacon did never disclose unto me, he required such a base as would serve when taken from the base 10 afterwards adopted by you to segregate the number 9'6321.

Peradventure you understand why Shakespeare's Sonnets and Napier's logarithms have one common

JOHN NAPIER TO HENRY BRIGGS

device, and it needeth not great wit to read that emblem.

"*Magna est veritas et praevalabit:*" and so this much have I opened unto you to the disablement of my worldlie fame and your better advertisement.

Resting as always,

your assured and loving friend,

JOHN NAPIER.



V

GUY FAWKES to FRANCIS BACON

FEBRUARY 1ST, 1905

Jesus! Maria!

There be little knowen on that earth I quit in haste, sirrah, which soon or late cometh not to the knowledge of this place where now I am. Because of the nearness messengers are manie and other communications not few. So is it that what I am about to make protestation of, belike is as well known to me as to you. I have read your fustian poem in Latin, which you shamed to own living, and in which, I trow, much pride you cannot take e'en now: I mean that one called *In Homines Nefarios*. Do you think because I have trailed a pike I have never thumbed a grammar? Aye, marry, that I have, and could hic my *haec* and *hanc* my *hujus* with the best of 'em. Long before your porrige-pated sallet-hearted fool of a Scotch King began to compound canticles in base Latin, to sing through his misbegotten nose, with as manie false quantities in 's verses, as false weights in old Antonio Volponis' bake shop in Turin. He

GUY FAWKES TO FRANCIS BACON

it was who baked Musquette bullets in the crust of his quarterne loaves, and after weighing plucked 'em out again, chiding his workmen for his undoing because they put raisins in plain bread. That he did, and you, it seemeth, weight your sour dough with the heavy lead of affected and thrasonical comparisons. My complaint goeth not to that, Gods woe! Have not I endured burnings enow, effegies and bonfires enow, roastings enow, and am I to be told that a scurvie play, of your composition, is to be enacted on the fifth day of November next following, with my lines mouthed (I make no doubt) by a villanous player, doublet unbelted, hose ungartered, shoon unkempt, and with swart wig and mustachios in the fashion of Stage villans.

An the puppet doeth it that way, he shall answer to Guido Fawkes, yf he chance to take, as manie actors doe, "The Brimstone path" you once did prate of.

Another thing, sirrah!

History taketh knowledge of those who layed the powder plot, Catesby and Percie. I justify it not. Wrong begets wrong and violence breedeth violence. They played for vengeance and domination — and they gat damnation: *but History hath not recorded who layed the Counterplot.*

M. Catesby was a man, look you, who brooked not nay from any human being. When smock-livered

GUY FAWKES TO FRANCIS BACON

Keyes was made a conspirator, then quod I, Catesby, mark it well, never yet foregathered thirteen men but one approved himself a Judas. Tush, answered he, these are not Jews or Spanish Dons, but true born Englishmen. He was right, I wrong; but mark the sequel. He would have Bates his servant one of us. I did mislike it. Serving men are not meet coequals for gentlemen and soldiers. He would have it so to our undoing, yea to our malign undoing. From the hour Bates swore on the Sacraments to be steadfast, we never had an instants peace.

Confession must he make, go to! Absolution must he have not once but hourly.

Zounds! the varlets Conscience was a disease! One ghostly father contented not him, and Catesby nursed his humours. Now cometh in the *travesáno*. Not every cowl covers a monks head. Twas a brave stratagem, i' faith, to trick up Salisburys spy in Jesuit garb and so obtain Bates his confession.

The rest was easy! but methinks the warning letter to Mountegle penned under your direction lacketh something. It should have borne the Kings own signet, because he did peruse it before it was sent and expounded it after. Fortunate is the countrie whose history is made according to the rules of theatric art. Sirrah, who laid the Counter-plot? Not craftie Cecil, dull Popham or Coarse Coke.

GUY FAWKES TO FRANCIS BACON

You were that man, and I am, with what flourish
you will,

GUIDO FAWKES.

Virgo et mater, Sancta Maria, ora pro me.



VI

WILLIAM SHAKSPEARE to FRANCIS BACON

Y^e TWO & TWENTIE DAY OF JANUARIE

A. D. 1905

My humble dutie unto y^r Honer first in most humble wyse rememberd.

Thare bee of late comen hither, Rite Honorable, divers beeings w^h I think good to advertise you of & thare uppon to desir yr frendlie advisement.

So well as I can relate this is the matter, a thing which hath never falne out tofore.

Was yeasterdaie se'enight the whyles I beyng att the lintallage of my open window, passeth one of most Worshippful degree, who, after given mee gooden in strannge façion, brake with mee and sayde,

"Hark yee! Master Shakspeare the whole worlde reverences y^r name & memorie so farre forth as they bee like to tare anie one in pieces who soe much as questioneth your learning and sufficiencie. Yet for mine owne part I can not wedd ye to your workes.

WILLIAM SHAKSPEARE TO

“How cometh yt to pass, quoth 'a, yt on that Earthe, ther ar soe manie and great reliques, of other menne, such as is lettars bookes and MSS. butt of you just none att al, saving onlie a wyll, peevisch and paltrie, yll wrytton, yll spelt and yn everie line bewraying a weake minde and a weaker penne?”

Answer then made I coldie unto this effectt, yt for my wyll itt was made by a lawyer's clarke, and for the other thinges, I doubted not, I c^d giv him satisfactiō yf I listed. butt whyle wee were yet speaking comen two others. One a grave and reverent soule, noble of porte, and of visage majesticall, the other a drie and wizard-like sprite who flouted me verilie not by wordes butt grinning.

Then spake the first, craving pardon courteslie sithence hee was a stranger: “Yee will give mee great contentment, forasmuch as I have long desired this knowledg, yf yee wyll expound unto mee ye plaies of Macbeth, King Lear, Hamlet and Othello. Meeseemes and unto others with whom I have tuned to speake, that these y^r chiefest plaies bee poesie, in forme onlie dramaticall, butt ar, of a veritie, parabolic or inclosed. If yea, wherefore keep ye those secretts longer?”

Or ever I c^d make replication unto him, straightwaie thrust in the other, “Ha! ha! ha! ha! Master Shakspeare knoweth itt well, knoweth yt well. Belike hee wyll tell you, belike hee wyll tell you,” saie-

FRANCIS BACON

ing again his wordes with mocking derision and manie quaint gesturings and posturings.

“ Riddle mee this, worthie Master Shakspeare, riddle me thys: My Lo Hamlet hath madness when the winde bee Nor-Nor-West, but when ye winde is South-erlie Hee knoweth a hawke from a herne-shawe.

“ The goodlie Sir John, ho! ho! the goodlie Sir John Falstaff, hee hath reade the causes of appoplexie in Galen, hee hath, wher bee that text. Edifie us thus much, great poet, what pag, what booke, readest hee that?

“ But mee noe buts, and yf mee no yfs, out of thy vast stores of learning putt in ure a little.” Much more to the self same tenour railed hee on, tho’ little I marked him, reflecting the whyle what I should saie to his manifeste scorning.

Nowe troth to speake I am not easlie mooved to anger as yr Honor knoweth, butt for the nonce, clean forgott I, that neither hadd I then, nor have I nowe nor ever hadd I, anie the least knowledg of these particularities. I mislike much to confess that, in my choler, I did promise them both to-morrow weeke a parfitt exposcion touching those matters wherein they did questone mee.

Soe with what speed convenientlie yee maie let mee have your honors aunser back againe.

resting y^r bounden

WILL SHAKSPEARE.



VII

FRANCIS BACON to WILLIAM SHAKSPEARE

1905. JAN. 24, TUESDAIE

Deare and loving friend,

Out of question thou hast put thyself in a posture of defence, when defiance had been better, but to chide thee I doe forbear; and the rather because thou hast been alwaies of approved discretion, unmatched faithfulness, and of all plaiers that have been these five hundred yeres or better the non-pareil. For hast thou not been principall in a long plaied comedie wherein tho' the lines were few, and the cues not hard to hold in memorie, yet the action of the plaie demanded on thy part that which is most difficle, seemlie silence and seeming veritie.

Not to all is it given to plaie a great part after the scenes of Earthlie Tragedie & Comedie have closed, and for this, good Will, thou maist thank mee.

But rest, perturbed Spirit: soon maist thou lay aside thy buskin an thy masque, and the part of the world's dramattick poet will be taken by another.

WILLIAM SHAKSPEARE

To him of right it appertaineth, as in due and fit Season shal be shewn, not indeed by argument but lawful evidence. My digression is from the purpose: I prithee pardon it.

The challenge propounded unto thee I doe conceive admitteth on thy part of three courses.

Firstlie, thou maist alleage (and this is open to construction) that, upon more advised thought, thy long silence shall not be broken. Second, thou maist answer in part and defer the rest to thine owne appointed opportunities. Third, thou maist disclose all according as I now direct thee, taking heed that neither directly nor indirectly thou utterest *SUGGESTIO FALSI* nor *MENDACIA VISA*. It is not thy province to supplye mindes for thy buzzing questioners, who would faine drinke at the fountaine and are too slothful to kneel at the rivulet. This bee my counsel in few: answer the scoffer, and let the wise man abide thy time and abate the edge of his o'er mastering importunitie. The wisdom whereof will appear in this, that his wish runeth deep: his is a speech of touch; it goeth to the maine in that it importeth more than it expresseth.

Redargution of the four idols cannot be made but by these plaies, and contrariwise the expounding of the plays reveals my idols. Thou knowest well, none so well as thou, how often I denied thee entrance into my arcana, slighted thee off, telling thee point-device, such things were not for thee, nor for that

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yeastie age wherein we lived and had our mortal being.

And albeit now, so is it that I care not greatlie, yet would I have the aenigmatic plaies interpreted, *vera inductione* if it mought bee. The question hath been moved, and I give thee matter wherewithal to answer it. Make use of it as it pleaseth thee.

For the passage from Galen which thy wizard-like sprite demandeth with so great peremptoriness, marry methinks it were enough to answer, that there is a boke which he may rede, if he bee well seen in the Greek tongue, set forth yf I mistake not in Venice, which hath this singularitie, that the paging thereof is manifest errore.

Thou maist know the boke by the impresse or Embleme of an Anchor and a Dolphin, and thou maist further know yt, when thou comest to page 120 wrongly numbered 110.

Note that the pages, as then custom was, are on every alternate leafe, and turn to the obverse side of true page 158 and untoe that part which beginneth

οὐ πάσαν αποπληξίαν ἀλλὰ.

This Galen was a learned and authentick fellow, and I avowch that the fat knight was noe lesse, yf I bee not deceived.

It cannot bee denied in reason that the South wind when gentle is not a great collector of cloudes, but yt

WILLIAM SHAKSPEARE

is often clear, specialle yf it bee of short continuance; nor can it bee gainsayed that when yt continueth yt bringeth on raine. (I meane in the Northern Countries as Denmark.) A heron when it soareth high, so as sometimes to flie above a low cloud, shows wind; but Kites (and your hawk hath the same habitude) flying high shows fair weather.

It followeth thereupon that in the gentle Southerly wind both hawk and hernshaw are low flying birds, and the cause of yt is this, that your Nor-nor-west and Nor-west winds bee high and boisterous, which the heron much delighteth in; contrariwise the hawk or kite and Falcon. All this may be reade by your prolocutor (yf so bee it he wishes) in the History of the Windes at divers pages, writ by me, and publisht long after thou, good friend, hadst quitted the earthlie stage for ever.

Goe to, then, is it not easie to discern Lord Hamlet's drift?

He is but mad in a gale, but when the wind is Southerly he knoweth a hawk from a hernshaw.

For him who flouted thee let this suffice.

For the question remaining, it asketh a strong wit to be able to propound it, and I misdoubt whether in short compass it can be answered. But to the purpose. These plaies stand in the folio not as I would have them each in his own due order; their sequence should bee Macbeth, Lear, Hamlet, Othello: and I

FRANCIS BACON TO

marvaille greatlie that it hath not been noted hitherto how great is their resemblance to certain cognate and parallel things in my *Novum Organum*.

The idols which bewitch the human intellect are four, and I did nominate them with care, as followeth,

The Idol of the Tribe,
The Idol of the Cave,
The Idol of the Market Place,
The Idol of the Theatre.¹

Now note that in common speech all are rightlie pronounced save onlie Lear, which should be called Lair not Leer, as habit now is. Heedful care did I take to indicate in manie of my writings the true sound of Britain's ancient King, but to no purpose. Thus I spelled rare-boiled eggs rear-boiled eggs, as witnesseth my *Sylva Sylvarum*, yet such is the inveterate custom of men, once wrong never right.

This appeareth of little import, yet hath it much.

The three letters Mac. hath been time out of mind, among Gaelic races, a tribal designation. Mac Dermott of the tribe of Dermott, Mac Donald of the tribe of Donald, Mac Beth of the tribe of Beth. That Lair meaneth cave or den of a wild beast, needeth not amplitude of argumentation.

For Hamlet, canst thou bethink thee of anie hamlet in England that hath not his market place, and

¹ *Novum Organum*, Book I, Aphorism 39.

WILLIAM SHAKSPEARE

needst thou, therefore, to aske under which subdivision it falleth?

The Idols of the Theatre are not innate, nor secretly insinuated into the human intellect. They arise from the perverted laws of demonstration, from wild fables and oracular traditions. Thou, good friend, art in thine own person the greatest theatrical idol; and having regard to thy long continuance, Time should be depicted not with his scythe and hour glass, but with a mallet or beetle, to crush and destroy mental idolatry. I did essaie the task, but failed.

Mankind would not note that Othello is practised upon in plaine view of all. That Iago pileth up the affirmatives, and the Moore asketh not for the negative instance.

Verie well, the openly perverted laws of demonstration that plaie condemns; and is it credible, thinkest thou, that soe easie a lesson hath not been applied to thee, good Will, par exemple? Let the idols and the plaies be now putt in their sequent co-ordination.

Macbeth	. . . . .	The Tribe
Lear	. . . . .	The Cave
Hamlet	. . . . .	The Market Place
Othello	. . . . .	The Theatre

Of the idol of the tribe I saie:

The human intellect from his own property easilie supposes greater order and equality in things than it

FRANCIS BACON to

findeth. The human intellect draweth all things to agree with those things in which it taketh delight; and although there bee greater weight and power of instances contrariwise, yet doth it not observe or distinguish these things, or dispiseth them or by frivolous distinctions rejecteth or removes them from the path, but not without great and pernicious prejudice.

The human intellect is specially moved by that *which doth suddenlie strike it*, and becometh filled with phantasies and fantastick dreams. It runeth not to instances remote and hetrogeneous whereby axioms are tried as by fire. The mind presseth on and on, but in vain.

Such, then, are the idols of the tribe which arise from the spirit of man beeing of an equal and uniform substance, supposing greater regularitie than existeth, from its own preoccupations, from its narrowness, from its restless motion, from the infusion of its wishes, from incompetence of the senses, and from its impressions.

It hath been noted by manie, that the Scotch, otherwise a sedate and serious people of grave rather than mirthful natures, bee very prone to superstition. Macbeth is much given to it. The witch's prophecy on the blasted heath strooke suddenlie and sharplie upon that man's veine; he stoppeth not to enquire whether the weyard women were phantasmes or real. They met him on the day of his successes, and there

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was more in them than mortal knowledge. "*Quod volumus facile credimus*," sayeth Caesar, and thou mayest there see the superstitious tribal idolator bowing and genuflecting before his own wild fancies.

This state of mind agreeth well with the sentence from *Novum Organum*, "The human intellect is specially moved by that which doth suddenlie strike it." Mark his second stage: he drew all thinges to agree with that prophecy wherein he took delight. Mark again the third stage, which this exclaim connoteth: "Better be with the dead whom we to gayne our peace have sent to peace, then on the torture of the minde to lye in restless ecstacie."

Thou seest there how the mind presseth on and on, but in vain. Observe, last of all, how the infusion of his own wishes did constrain him to believe that Birnam Wood could never come to Dunsinane. Failing at the first to try the witch's words by the touchstone of reason, he uttereth that despairing cry: "And be these juggling fiends no more believed, that palter with us in a double sense; that keep the word of promise to our eare, and break it to our hope."

For the present let this suffice touching the idol of the Tribe.

I did conceive the idol of the Cave to be moulded out of particular contemplations of the individual man. For particular contemplations darkeneth the

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intellect as do caves and caverns light. I did imagine a type or model in the ancient King, of the universal man, dividing his kingdom among three — two unworthy, one worthy.

That kingdom might be his time, the onlie certain possession of mortal man. Let Cordelia personify useful studies and contemplations, these he banisheth; and Regan and Goneril be types of useless pursuits, vain philosophy, and the arid logic of the schoolmen. The King trusteth to appearances from the determinate bent of his own mind, takes refuge at last in his actual cave and den, with reason dethroned and a fool for his couch-fellow. This be the moral thereof: distrust thine own hasty and predeterminate opinions.

The idol of the Market Place is fashioned out of those abberations which men have in consort or society. It was in my youth that I did ponder and weigh the advantages of an active and contemplative life, and it seemed that there mought be unfolded by means of a drama that perpetual struggle between wish and duty which is as old as history.

Hamlet doth portray and embody the new philosophy, the philosophy of true induction, which gathereth knowledge as the bee doth honey from flower to flower.

The usurping king, his uncle, is a lively representation of the dusty arid, yea bastard philosophy, of

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the schoolmen, of Duns Scotus *et id omne genus*; that philosophy of logic which under the leadership of the great Stagirite enslaved the human mind and made mankind bondsmen for lo these many centuries. Note how the parable in Hamlet runeth out. Polonius from the signification of the term stands for policy or statecraft; Ophelia, as her name denoteth in the Greek word *ὀφέλεια*, meaneth profit; Laertes her brother, a derivative from the Greek, doth denote pleasure-seeking leisure; Gertrude the Queen from the German words signifieth All-truth. If Hamlet, who doth personify the new philosophy, shall intermarry with Profit, thereby he shall become the son-in-law of Policy, the brother-in-law of Leisure, and the husband of Worldly Advantage.

Will he kill the false philosophy, that is the King, and divorce Truth from his foul embraces? I trow not. The way of the world runeth not in that direction. Prince Hamlet recks well the penalties of delay, knoweth well that duty enjoineth upon him one course, his advancement and worldly honours demandeth the other. The contemplative life alone can destroy the King, the active life of business and affaires offereth present rewards, and so halting upon the edge of opportunity suffers destruction for himself in the fulfillment of his destiny. What hath this to doe with the Market Place? Marry this life is a market place where some come to trade and make

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their profit, and some come to utter their commodities, and some come to look on.

My Lord Hamlet looked on too long.

I did well conceive another thing of which, I make bold to think, the tragedie of Hamlet giveth some small adumbration.

You shall understand that the spirit of man is God's lamp. There be in his creatures a triune formation: the body, the mind, and the soul. A platform of these I do set forth in that play. The body is the tragedie's outward garb or semblance, the words of the players the action of the characters, the movement of the incidents.

The mind of the plaie is the play within the play, wherein Hamlet caught the conscience of the King; the soul is the parable therein contained, as hath been already in good part expounded.

It were good thy interlocutor looked for himself somewhat more narrowly, and percase he may then descrie for himself something which for this present I do reserve.

For the idol of the Theatre there needeth little more than hath been already touched upon. The predominant note of my parable therein is sounded in this line,

"Sweet, I love thee, and when I love thee not chaos is come again."

Othello the Moore, model of force or power, is

WILLIAM SHAKSPEARE

mated with pure reason, of which pure reason Desdemona is the type. Power and reason, matchless twain, are separated, o'erthrown, destroyed by trust in deceitful appearances, openly insinuated into the mind of one, by the false logic and damned arts of Iago. Himself doth hold and contain the principle of human not supernatural evil, (if such there be,) and the perverse laws of demonstration, which last are in themselves the greatest human evil.

To draw to an end with thee, good friend, craving pardon for so long a letter, seest thou not that each and every of these four plaies hath for a theme the peril of trusting wholly to outward appearances? Macbeth trusteth to the outward seeming of black-hearted divination; Lear to the mouth-made vows of two treacherous daughters. My Lord Hamlet is wiser, but not wise enough; he would have grounds more relevant than the ghost's word, but trusted still that the time was not ripe for the destruction of the swaggering usurper. Othello, as hath been said, (though the net was spread in the presence of the bird,) put trust in forged circumstance and linked dissimulation.

How much ought men, therefore, to be warned that they put not their trust (I mean this not harshly) in the art of the player; I mean in sooth in thee, good friend, heeding not that they are hearing from thy lips the philosophy of another.

BACON to SHAKSPEARE

Thus have I in part answered thy friend, the which,
if thou impartest it, it shall be to his contentment, I
no whit doubt, and so I rest thy loving,

FRAN. BACON.



VIII

NOTES CRITICAL AND EXPLAN- ATORY

NOTES TO DE BRUCK'S LETTER

The Emblems of de Bruck, referred to herein, published 1616, may be seen at the following Libraries :—

British Museum Library.

Königliche Bibliothek, Berlin.

Königliche und Universitäts Bibliothek, Breslau.

Stadt Bibliothek, Breslau.

Grossherzogliche Hofbibliothek, Darmstadt.

Öffentliche Bibliothek, Dresden.

Kaiserliche Universitäts und Landes Bibliothek, Strasbourg.

Herzogliche Bibliothek, Wolfenbüttel.

Hof und Staats Bibliothek, Munich.

Det Store Kongelige Bibliothek, Copenhagen.

“THE DRAM OF EALE doth all the noble substance of a doubt
To his own scandal.”

Hamlet, Act 1, Scene 2, is a most notable crux, and without the eel emblem of de Bruck it is impossible to expound it. I take the meaning of the passage to be this : a dram is a draught, and a draught is a drawing : see Gospel accord-

DE BRUCK'S LETTER

ing to St. John, chap. xxi. Therefore the drawing of the eel doth beget all the noble substance of a doubt. The last sentence, to his own s candle, manifestly refers to de Bruck's Emblem 13, which Bacon's letter interprets.

But for this letter of the Chevalier de Bruck, I should be inclined to affirm in all confidence that no such man ever existed ; but seeing that he writes from the other world, needs must we abandon doubts and cavillings. It will require supernatural evidence to efface my unchanging belief that the pretended persons to whom he dedicates his strange book were all and every of them mythical. As the book is of considerable rarity, I myself never having met with but one perfect copy, it were well that some one set forth hereafter a reproduction of it in facsimile. The plates interpreted by Bacon are, as will be seen, reproduced, but it must not be supposed that those are the only ones possessing for us an abiding interest. The part which emblems play in the great scheme of induction which Bacon lived to perfect is not at all well understood. Though subordinate to his main design, their office is of great utility. I feel that I am in a position to declare that de Bruck surpasses all the rest in historic and literary interest. The full title of de Bruck's volume is as follows : —

LES EMBLEMES MORALX ET MILITAIRES
Du Sieur Jacob De Bruck Angermundt
Nouvellement mis en Lumiere

A

Strasbourg, Par Jacob de Heyden Graveur, L'an M D C.XVI.

It must not be confounded with de Bruck's "Emblemata Politica," published three years later. The book ought to

DE BRUCK'S LETTER

contain, besides the Latin verses, fifty verses in French, or German, as the case may be. The Secant Emblem (No. 29 in de Bruck, No. 8 here) has the following verses in French :—

“ Le fourmys qui d'un soing grandement mesnager
Amasse tout l'este ce qu'il lui faut l'hyver
Et ces hoyaux tranchants monstrent que qui travaille
D'un labeur assidu, il devient abondant
En tout forte de biens, mais qui se-va-meslant
Des affaires d'autrui n'acquiert pas une maille.”

Reading upward, first letter of each line, we obtain the acrostic to which Bacon refers, “Ded eal,” that is to say, *dead eel*. The one in Napier's Logarithms, quoted in Napier's letter, is like the one in the first verses of the “Rape of Lucrece,” except in “Lucrece” the reading in first row is downward.

“ From the besieged Ardea all in post,
Borne by the trustlesse wings of false desire,
Lust-breathed Tarquin leaves the Roman host,
And to Colatium beares the lightlesse fire,
Which in pale embers hid, lurkes to aspire,
And girdle with embracing flames, the wast
Of Collatine's fair love, Lucrece the chast.”

“F. B. law a o,” means Francis Bacon's law a cipher. It would be puerile to point out all these idle toys. They are almost countless in Shakespeare's Sonnets, because though they may command assent to the proposition, *they do not take hold of the rem.*

Bacon did not disdain the use of pictures, that is, emblems, because, as he said, they reduced ideas intellectual to things sensible, his words are : “Embleme deduceth conceptions intellectual to images sensible, and that which is

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sensible more forcibly strikes the memory and is more easily imprinted than that which is intellectual." (Advancement of Learning, Book v, chap. 5.) Nor did he disdain the use of allegory. I call to mind a book, edited by a writer whose name for the moment escapes me, who has been at great pains to demonstrate what is patent enough, one would think, that Shakespeare is mentioned under the title W. S., a player, in a book published in 1594, called "Willobie his Avisas." If that writer had been gifted with the least scientific imagination he would have taken the name of the heroine of this book and substituted for the letter V (Roman numeral 5) the number 5. Her name would then have stood, A 5 is a, and if he had then read the sixth book of the "De Augmentis Scientiarum" of Francis Bacon, he would have discovered that in a cipher therein described a a a a = A, (a five is a), and had he then gone further and tested the fivefold cipher in Willobie's volume by the key Bacon gives, his conjectures, instead of being of trivial interest, would have been of substantial advantage to mankind. But to shew these evident truths to thick and thin Shakespearians is, as has been said, "like giving medicine to the dead."

Moreover, if the allegory had been truly discerned, that the fivefold cipher personified as Avisas, like her could not be conquered, it would have spared the world that mass of rubbish called the fivefold cipher story, which has bewildered and amused this age.

I have said that the emblems constitute a subordinate part of Bacon's system of induction. What his system really was is not well understood by those who never read the "Novum Organum," nor is it comprehended by those who cannot plead that excuse. There is plenary evidence that Bacon's

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contemporaries had as little comprehension of it as the men of our time.

"It deserveth not to be read in schools but to be freighted in the ship of fools," said Coke.

"It is like the peace of God," said King James. "It passeth all understanding."

The so-called Baconians, professing profound belief in the proposition that the Primate of all Literatures is Bacon and not Shakespeare, have been as guilty as their fellows the Shakespeareans. Wilfully have they closed their eyes to the fact, for fact it is, that the dramas of Shakespeare were written for a twofold purpose, first to demonstrate how helpless is all logical process whatsoever in the interpretation of their origin and meaning. Secondly, and this is their fundamental purpose, to act as the fourth part of the Great Instauration: the actual types and models described on page 28 of the "*Novum Organum*" (1st edition, 1620), and therefore, of course, to serve as tables of induction. The Baconians instead of taking up this obvious position have preferred, amid the scoffing and jeers of the world, to argue their case with nothing in their hands but the inept syllogism, with nothing except the method of Aristotle which Bacon wrote to overthrow. What has been the result? I think I may say without arrogance, a trickle of trivialities into a puddle of platitudes. The doors of the temple stood open for them, but not one of them so much as crossed the threshold. Had they been true disciples of their master, that is, inductive philosophers, they would have begun by coördinating the plays of Shakespeare with the prerogative instances of Bacon. The mode of doing this I now shew.

DE BRUCK'S LETTER

Play Shakespeare

Instance Bacon

- | | |
|--|------------|
| 1. Timon of Athens. | Solitary. |
| Timon, disgusted with mankind, takes refuge in his cave. | |
| 2. The Two Gentlemen of Verona. | Migrating. |
| Valentine sets out on his travels. | |

(Act 1, Scene 1.)

- | | |
|--|-----------------------|
| 3. Midsummer Night's Dream. | Free and predominant. |
| Puck is freed from all human restraints. | |
| 4. Titus Andronicus. | Twilight or weakest. |
| The weakest and the worst of Shakespeare's dramas. | |
| 5. Henry VI. | Lesser form. |
| The only play which has three parts. | |

- | | |
|-------------------------|-----------------------|
| 6. Comedie of Errors. } | Physical resemblance. |
| Twelfth Night. } | |

The comedy element in each of these plays turns upon the physical likeness of the two Dromios and of Viola and Sebastian.

- | | |
|-------------------------|-----------|
| 7. The Winter's Tale. } | Singular. |
| Cymbeline. } | |

These plays are singular because, in the first, Bohemia has a seacoast, and the second ends with that strange prophecy commented upon in the interpretation of de Bruck's Emblem No. 5. Moreover, the blank verse in both plays differs widely from the versification elsewhere used.

- | | |
|--|-------------------------|
| 8. Richard III. | Deviating or monstrous. |
| The King a hunchback and a monster of cruelty. | |
| 9. Troilus and Cressida. | Bordering. |

This play is on the borderland betwixt history, comedy, and tragedy, and therefore is not indexed in the first folio as belonging to any one of the three classes into which the plays are divided.

DE BRUCK'S LETTER

- | | | |
|-----|--|--------|
| 10. | Hamlet.
Macbeth.
Lear.
Othello. | Power. |
|-----|--|--------|

By common consent the most powerful plays.

- | | | |
|-----|-------------------------|------------------------------|
| 11. | Much Ado about Nothing. | Companionship and
Enmity. |
|-----|-------------------------|------------------------------|

Enemies become lovers, lovers enemies.

- | | | |
|-----|---|--------------------------|
| 12. | King Henry V.
The marriage of King Henry V. of England to Katharine of France. | Subjunctive or Marriage. |
|-----|---|--------------------------|

- | | | |
|-----|---|---------|
| 13. | King John.
The theme of this play is the treaty with France. | Treaty. |
|-----|---|---------|

- | | | |
|-----|--|--------|
| 14. | Romeo and Juliet.
Two lovers crossed in love. | Cross. |
|-----|--|--------|

- | | | |
|-----|--|----------|
| 15. | King Henry VIII.
The King divorces his Queen, Katharine of Arragon. | Divorce. |
|-----|--|----------|

- | | | |
|-----|--|---------------|
| 16. | Coriolanus.
Caius Marcius is killed at the gates of Rome. | Door or gate. |
|-----|--|---------------|

- | | | |
|-----|---|------------|
| 17. | Richard II.
An outlawed man is in this play summoned to do fealty. | Summoning. |
|-----|---|------------|

- | | | |
|-----|--|-------|
| 18. | Taming of the Shrew.
Petruchio's Kate is tamed by travel on the Road. | Road. |
|-----|--|-------|

- | | | |
|-----|---|---------------|
| 19. | Measure for Measure.
Angelo's wife substitutes herself for his mistress. | Substitution. |
|-----|---|---------------|

- | | | |
|-----|--|-------------|
| 20. | Merchant of Venice.
Shylock would cut his pound of flesh. | Dissecting. |
|-----|--|-------------|

- | | | |
|-----|---|----------------------|
| 21. | Love's Labours lost.
The characters are forbidden to come within the Verge of the Court. | Verge or limitation. |
|-----|---|----------------------|

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22. Antony and Cleopatra. Course or water.
 Antony flies from the battle in Queen Cleopatra's
 galley.
23. All's Well that Ends Well. Dose.
 The theme of this play is a dose of medicine.
24. As You Like It. Wrestling.
 The heels of Charles the wrestler and Rosalind's heart
 tripped up in the same wrestling bout.
25. Julius Cæsar. Intimating or prophecy.
 Beware the ides of March, says the soothsayer.
26. Henry IV. }
 Merry Wives of Windsor. General use.
 These plays have characters in common, Prince, Fal-
 staff, Poins, and Bardolph.
27. Tempest. Magical.
 Prospero: "Lo, here I break my magic staff, bury it
 certain fathoms in the ground, and *deeper than*
plummet ever sounded I'll drown my book."

The Instances are set down as Bacon records them in the "Novum Organum," and in his own order. Their names are translated, in the main, as Spedding translates them, but I prefer Montague's translation of the word "luctæ," wrestling, not strife, in order to bring out the identity of "As You Like It" with Bacon's Instance No. 23. The order of the plays is changed from the order which obtains in the first folio, and made to conform to Bacon's Prerogative Instances. Whosoever shall take it upon himself to declare, in the magisterial manner of Shakespearean scholars, that my grouping of plays and Instances is an exercise of the fancy, will be obliged, in the fulness of time, to retract his opinion.

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"The old need not therefore be true,
O brother man, nor yet the new !
But still awhile the old thought retain,
But yet consider it again."

ADDENDUM TO THE TABLE OF INSTANCES AND PLAYS

"Argument can make a fact seem strange, but it cannot make it not a fact." I have said enough, perhaps more than enough, to indicate my belief that the plays of Shakespeare and the Instances of Bacon are things to be done, and not the framework of casuistry, be it never so subtle.

William Shakespeare is the possessor of the proudest literary title in history. Whosoever shall oust him from that possession must do so by the strength of his own paramount rights, and not by the weakness of the title of the "Bard of Avon," so called. It may be argued that the production of a book with William Shakespeare's name printed thereon as the author is not legal evidence of his authorship, because there exists no writing, letter, or manuscript to support that title, and because his name was printed on other books to the authorship of which no claim on his behalf is now made ; nevertheless, I should suppose his title to all his works to be *prima facie* good. How it will be when the manuscripts and the new plays shall have been produced is another question. It may be said, however, and the remark is a sentimental one, that it matters little who was the author, so long as those matchless writings, called the plays of Shakespeare, are the property of mankind. Men may say, *Communis error facit jus*. Would it were so. But the fact is that those plays are chained by inseverable cables to Francis Bacon's Prerogative Instances, and I leave this part of the subject with this defiant observation : that

DE BRUCK'S LETTER

neither the plays of Shakespeare nor the Instances of Bacon can be expounded by any human being except and unless the one be read in reference to the other.

Had believers in Bacon made a classification such as I have shewn, they might indeed have failed to convince the world of the truth of their postulate, but, on the other hand, should have saved themselves much merited contempt. But if men reject the obvious, how can they expect to grapple with the complex.

Emblems in the following books can be identified as a substantive part of Bacon's inductive philosophy. In saying this I do not mean to affirm that the emblems in their entirety were devised by him, but that all of the books now mentioned contain plates of his invention.

LIST

<i>Author</i>	<i>Title</i>	<i>Date</i>
J. Camerarius.	Symbolorum et Emblematum.	1590
J. Cats.	Silenus Alcibiadis sive Proteus.	1618
Boisardi.	Emblemata.	1593
J. Bornitius.	Emblemata Ethico Politica.	1664
J. de Bruck.	Emblemata Moralia et Bellica.	1616
J. de Bruck.	Emblemata Politica.	1618
J. de Brunes.	Emblemata.	1624
Heinsius.	Emblemata Amatoria.	1619
Heyns.	Emblemata Moralia.	1625
Oræus Viridarium.		1619
G. Rollenhagen.	Emblematum.	{ 1611 1613
Schoonhovius.	Emblemata.	1618
J. Typotius.	Symbola Divina et Humana.	1600
O. Vænius.	Amorum Emblemata.	1612

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M. Claud Paradin.	Devises Royales.	1622
Van de Velde.	Emblemata.	N. D.

Of these, de Bruck and Bornitius are the most important, the former for reasons already given. The latter because plates 7, 23, 44, 45, 49 (Sylloge I), and plates 9 and 36 (Sylloge II) contain authentic likenesses of Bacon, whilst plates 17, 24, and 38 (Sylloge I) and 16 and 31 (Sylloge II) contain, as I believe, portraits of his private secretary, Sir Thomas Meautys.

With the exception of Bornitius, the foregoing volumes bear date within the period of Bacon's lifetime, that is to say between 1560 and 1626. I have not met with an earlier edition of Bornitius than 1659. My conjecture, however, is that the manuscript came into the hands of Gruter with other manuscripts of Bacon's, published by him in the year 1653.

NOTES TO BRIGGS'S LETTER

The part which logarithms play in Bacon's system of induction is an important one. They bear the relation to the "Novum Organum" which the heart does to the body. In Hamlet's phrase, "they are the heart of his mystery, not easilie to be plucked out."

It will require more space than is here at my command to present in adequate form their just relation to the body of Bacon's work. "Investigation," said he, "has the best result when it begins in physics and terminates in mathematics." "To find the form of the given nature, *or the true specific difference*, or the nature engendering nature, or the fountain of Emanation, is the labour and duty of human knowledge."

BRIGGS'S LETTER

Foreseeing, therefore, that he must ultimately rest upon a mathematical foundation, that true specific difference which he denominates the form, he cast about him for some original discovery in the mathematics. He had noticed, as early as 1594, the peculiarities of the two series of progressions, arithmetical and geometrical, pointed out in Briggs's letter, and had discovered the principle underlying all tables of logarithms. He knew that any table must have a base, and that "a logarithm is the exponent or power to which an invariable number, called the base, must be raised in order to produce the number of which it is the logarithm." He had in fact at that time subtracted from the base 10, which is the base of the Briggs or common table of logarithms, the base e^{-1} , which is the fraction

$$\frac{1}{2.7182818285}$$

and is the base of Napier's system. Thereby he had obtained the true specific difference between the two bases, namely: the five numbers 96321. . . . and thus completed the demonstration that those numbers constitute his form. As a consequence of this he laid down the axiom in the "Novum Organum" that the form must increase when the given nature increases, decrease when the given nature decreases, and be perpetually absent when the given nature is absent.

It is for this reason that Briggs's logarithms outnumber Napier's.

For this reason Briggs's base is larger than Napier's, and finally, for this reason, in a metaphysical sense, logarithms vanish when the bases disappear. When, in the edition of the sonnets of Shakespeare of 1609, the pronoun "thy" is

BRIGGS'S LETTER

constantly misprinted "their," he well expected that posterity would read the first line of Sonnet 122 thus :—

"Their guift,, their tables are within my braine
Full charactered with lasting memorie,"

and would draw the just and necessary inference, that the double commas after "guift" should be construed : "Two come as their tables."

That is to say ; Briggs's tables, Napier's tables.

Great would have been his surprise — for he devised emblem after emblem containing logs — could he have anticipated that nigh three hundred years would go by before even the given nature of his system of induction could be established. This is not the place to present the indubitable evidence of what is here asserted. It may be enough to declare that the original evidence, documentary and otherwise, exists, and shall, to use a parliamentary phrase, in due course be laid upon the table.

It has been said that John Napier did not know that his logarithms had a base. A quotation from a standard work will show this : "We should premise that in comparing Napier's logarithms with those to the base ϵ^{-1} (which is the base required by his reasoning, *though the conception of a base was not formally known to him*)." (The Construction of the Wonderful Canon of Logarithms, William Rae MacDonald's translation, 1889, page 90.)

It is a notable fact that what are called in the text-books Napierian logarithms are not Napier's logarithms at all. Napierian logarithms, whose use, for the most part, is confined to analytical mathematics, are calculated to base ϵ , that is to say, 2.7182818285 . I suggest that this base has

BRIGGS'S LETTER

been adopted by mathematicians in preference to ϵ^{-1} , the fractional form given above, owing to the impossibility of deducing Napier's true base unless recourse be had to a common table of logarithms. That Napier's true base is ϵ^{-1} , the subjoined formula demonstrates :—

Formula

$$\text{Sine } 45^\circ = \frac{1}{\sqrt{2}} = 7071068$$

Napier's log. thereof — 3465735

Let P = Napier's base (P < 1)

Then $P^{3465735} = 7071068$

Log. 10 $P^{3465735} = \text{Log. } 10 \ 7071068$

$3465735 \log. 10 P = \bar{1} \cdot 849485$

$$\therefore \text{Log. } 10 P = \frac{\bar{1} \cdot 849485 - 150515}{3465735} = \frac{\quad}{3465735}$$

Log. 10 (Log. 10 P) = 177580 — 539796

= $\bar{1} \cdot 637784 = \text{Log. } 10 \ (4342945)$

Log. 10 P = 4342495 = Log. 10 ϵ

$$\therefore P - \epsilon^{-1} = \frac{1}{2 \cdot 7182818285} <$$

Felicitous is the lot of the English man of letters who constitutes himself guardian of William Shakespeare's literary reputation. Mr. Sydney Lee, a renowned writer, who depends in part on his fancy for his facts, and thereby has been much bepraised by the unthinking, is authority for the following statement : " He (Bacon) knew nothing of Napier's discovery of the logarithms." (Great Englishmen of the Sixteenth Century, page 248.) So far as Mr. Lee is

FAWKES'S LETTER

concerned, Napier's letter states the facts with pitiless accuracy; but *dehors* the record, as one may say, there are extant two books which utterly refute Mr. Lee's placid dictum: (a) Napier's Logarithms, 1st edition, 1614, annotated in Bacon's handwriting. (b) Briggs's Logarithms, 1624, wherein Bacon with his own pen has verified some of Briggs's calculations.

The irony which pursues men who "know so much that is not so" will be borne in on Mr. Lee's mind hereafter.

NOTES TO FAWKES'S LETTER

"Jesus! Maria!" is an invocation, not an oath. The practice was common among Roman Catholics of that time.

The full title of the poem Fawkes refers to is as follows: "In homines nefarios, qui scelere, ausuq: Immani, Parliamenti iampridem habendi domum, pulvere bombardico evertere, sunt machinati, scilicet quinto Novembris, 1605." The book was printed at Cambridge by the press of Legat, in the year 1605, and consists of 22 pages. Although there are no specimens extant of Bacon's acknowledged Latin verses, the internal evidence of this poem proves that it could have emanated from no other man. When the whole case is set forth, substantial agreement upon this point may be expected. It contains lines of great power. These may serve as an example:—

"O patria, O pelagi, decus Anglia & inclyta bello
Gloria saxonidum! quantum mutatis ab illa
Quae fueras olim, mundi melioribus annis?"

SHAKESPEARE'S LETTER

NOTES TO SHAKESPEARE'S LETTER

The criticisms on Shakespeare's will, though harsh, may be shewn to be justifiable. It is paltry in construction because it is marred by so many interlineations. It, recites, line 2, that the testator is "in perfect health and memorie." Notwithstanding this, in item 2 the testator gives and bequeaths unto his daughter Judith one hundred and fifty pounds more if she or any issue of her body be living at the end of three years, — not after the testator's decease, but three years ensuing *the day of the date of this his will*.

Non constat a man, in perfect health and memory, might himself be in full life at the date specified. He provides that if any husband of Judith to whom she may be married, at the end of the said three years, shall assure unto her and her issue lands answerable to the portion there given, then "My will is that the said one hundred and fifty pounds shall be paid to such husband as shall make such assurance *to his own use*." What he meant to say no doubt is, that the said one hundred and fifty pounds shall be paid to such husband to his own use as shall make such assurance. This is a very different thing, for otherwise the husband might create a use in his own favour, and thereby fulfil the language of the will but not its intention.

It is peevish because the testator "breaks his mind to small matters" and leaves his wife his second best bed with the furniture.

BACON'S LETTER

NOTES TO BACON'S LETTER TO SHAKE- SPEARE

This question of the wizard-like sprite is shallow and jejune. It is open to any man's industry to sift out the quotations from Galen to which Falstaff refers. In addition to the Greek excerpt from the undated Aldine (circa 1525) I append from the Latin edition of Galen, Froben, 1562, other passages which have some bearing on the symptoms and causes of apoplexy.

Tom. 1, 93, B.

"Apoplexia est dilentio mentis cum exceptione sensum et corporis resolutione, item apoplexia est in nervis omnitus sensus et motus."

Idem. Tom. 1, 3, A. B.

"Apoplexia ex humanorum Crassorum copia generatur, qui capitis vasa unde corpore sentendi movendique factulas advenit, obstruant Longi morbi interioribus accident hi cephalaea morbus comitalis. Vertigines oculorum, Caligationes insania, *melancholia lethargus*."

"Ex logis morbis Cephalaea *internus capitis dolor est*."

The Greek text is, however, the one Falstaff remembered, in his interview with the Lord Chief Justice.

It is perhaps needless to say that the allusion to Falstaff has reference to Sir John's famous interview with the Lord Chief Justice, Second Part of King Henry IV, Act 1, Scene 2:—

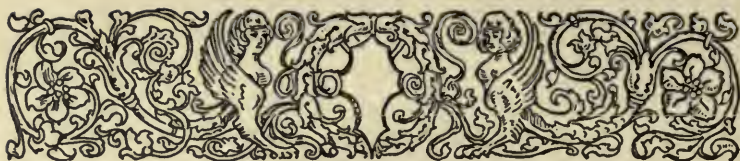
"*Falstaff*. This Appoplexie is (as I take it) a kind of Lethargy, a sleeping of the blood, a horson Tingling.

BACON'S LETTER

Justice. What tell you me of it? be it as it is.

Falstaff. It hath it original from much grief, from study and perturbation of the braine. *I have read the cause of his effects in Galen.* It is a kind of deafness."

My labour as editor of these letters has now been brought to an end. What men say about this book, or write about it, concerns them and not me. To those who are engaged in the business of erecting a national memorial to Bacon's Idol of the Theatre, William Shakespeare, I tender this unwelcome advice: they had better lose no time. The ground beneath that Idol is *heavily mined*.



IX

DE BRUCK'S LATIN VERSES

ENGLISHED IN TEN PARAPHRASES

By the EDITOR

I

THE EEL EMBLEM

MOTTO : *At last they shake*

As sportive lads who play in snow
Can make a little ball wax great
Though it began attenuate ;
So through another thou didst grow.

Living thou wast unseen, half-dumb,
And useless in the vain pretence
Of intellectual eminence,
Have done with it. Thy hearse hath come.

DE BRUCK'S LATIN VERSES

2

TREE EMBLEM

MOTTO: *It flourishes*
If God nourishes

The tree that is dry we abandon,
Though once it bore flower and seed,
But the merciful God layeth hand on
The Dead, and they blossom indeed.

3

SNAIL EMBLEM

(SYMBOL OF THE AUTHOR)

MOTTO: *Nothing beyond*

Whilst I have health and vigour left,
And my unclouded mind,
Of favouring Fortune not bereft
And Providence is kind;
Why is it that a man so old,
In many a curious coil
Some secret writings to infold,
Should kill himself with toil?
Because with my last prayer and breath
I crave supremacy o'er death.

DE BRUCK'S LATIN VERSES

4

BOX AND CIPHER EMBLEM

MOTTO: *What I desire is not mortal*

Old Timon's wealth, Apollo's grace,
And Hercules' unbending thews,
Are like the baubles children choose,
Are like the shadows which men chase.

Above my head I hold at rest
A cipher signifying nought
To thy dull intellect untaught:
But tell me what is in my chest?

5

THE CANDLE EMBLEM

(DE BRUCK 13)

MOTTO: *The touchstone of Virtue is glory*

Shake speares! sound trumpets! in the lists
The visored knight his futile course doth run;
Brazen his armour, iron are his wrists,
But he shall falter ere this joust be done.

DE BRUCK'S LATIN VERSES

6

THE LIGHT AND DARK A IN BRANCH OF TREE EMBLEM

(DE BRUCK 18)

MOTTO: *Vice breeds vice*

Nature gives cautions when wise counsellors blanch.
The leaf infected will infect the branch.
All evil concourse let thy wisdom flee,
Thy boon companions are no boon to thee.

7

LOG EMBLEM

(DE BRUCK B. 6)

MOTTO: *Nothing solid*

Now who shall read the laws of him
Who knew not his own laws,
Or understand the causes dim
Of faults that had no flaws?

DE BRUCK'S LATIN VERSES

8

SPADE EMBLEM

(DE BRUCK 29)

MOTTO: *By diligence*

Many men do many things,
And many things are done,
And one would fly with waxen wings,
Who recks not of the sun;
But he who sees his duty clear
Achieves what little men do fear.

9

THE VULTURE EMBLEM

(DE BRUCK 11)

MOTTO: *Ignorance must be overcome*

Above the avaricious vulture stays,
Before the anagram betrays.

DE BRUCK'S LATIN VERSES

IO

ANCHOR AND GIRL EMBLEM

(DE BRUCK NO. 8)

MOTTO: *Whilst I breathe I shall hope*

Fate with her pallid lips oft cried,
Give o'er, for thou art overborne!
A wasted life thou mayest mourn,
But my faith told me fate had lied.



(From Bornitius' Emblem Book)

36.

*Fabricat ex uno fraudando stellio nummum,
Centena: tūc tanti lucra nefanda mali.*



*Aus einem Thaler hundert macht,
Ist das nit list, vnd btrug verbracht.*

i 4.

(From Bornitius' Emblem Book)

7.
*Quid mihi cum vanis thesauris? Nam cor ibidem
 Est ubi thesaurus. Christus, in arce positi.*



*Mein Schatz im Himmel droben ligt,
 Drumh sich dahin mein Hertz stets wigt.*

B 3.

GLOSSARY

<i>Angermundt,</i>	a town in Germany.
<i>Advertisement,</i>	archaic word for information.
<i>Arcana,</i>	concealed.
<i>Avowch,</i>	to make certain.
<i>Approved,</i>	proved.
<i>Bedesman,</i>	petitioner.
<i>Brize,</i>	breeze.
<i>Bewraying,</i>	to betray.
<i>Belike,</i>	probably.
<i>Buzzing,</i>	annoying.
<i>Boke,</i>	book.
<i>Caveat,</i>	warning.
<i>Clarke,</i>	clerk.
<i>Comen,</i>	have come.
<i>Communis error facit jus,</i>	common error makes right.
<i>Circa,</i>	about.
<i>Certes,</i>	certainly.
<i>Canticles,</i>	songs.
<i>Difficle,</i>	difficult.
<i>Dehors,</i>	outside of.
<i>Enow,</i>	enough.

GLOSSARY

<i>Exclaim,</i>	exclamation.
<i>Et id omne genus,</i>	and all that sort.
<i>Facion,</i>	fashion.
<i>Flouted,</i>	ridiculed.
<i>Gooden,</i>	good evening.
<i>Impress,</i>	device or emblem.
<i>Inward,</i>	intimate.
<i>Inter alia,</i>	among other things.
<i>In Homines Nefarios,</i>	Against the Wretches.
<i>In few,</i>	in brief.
<i>Lyntellage,</i>	headpiece of a door or window.
<i>Mirifici Logarithmorum Ca-</i>	Description of the Law of the
<i>nonis Descriptio,</i>	Wonderful Logarithms.
<i>Mirabile Dictu,</i>	wonderful to relate.
<i>Magna est Veritas et praeva-</i>	Great is Truth and it shall
<i>lebit,</i>	prevail.
<i>Meeseemes,</i>	methinks.
<i>Mendacia visa,</i>	plain untruth.
<i>Maine,</i>	the important part.
<i>Mought,</i>	obsolete preterite of the verb may.
<i>Nil ultra,</i>	nothing beyond.
<i>Nonce,</i>	once.
<i>Non constat,</i>	it stands not.
<i>Parbolic,</i>	expressed by parable.
<i>Parfitt,</i>	perfect.

GLOSSARY

<i>Point-device,</i>	exact. Its use as an adverb is uncommon.
<i>Prolocutor,</i>	inquirer.
<i>Percase,</i>	consequently.
<i>Quarterne,</i>	4 lb. loaf of bread.
<i>Quoth 'a,</i>	said he.
<i>Quod volumus facile credimus,</i>	what we wish, easily we believe.
<i>Redargution,</i>	refutation.
<i>Satis superque,</i>	enough and more than enough.
<i>Sparta,</i>	plants indigenous to Spain, of which nets are made.
<i>Shoon,</i>	obsolete plural of shoe.
<i>Se'enight,</i>	a week.
<i>Sithence,</i>	since.
<i>Suggestio falsi,</i>	false suggestion.
<i>Stagirite,</i>	an appellation given to Aristotle from his birthplace.
<i>Sylloge,</i>	collection.
<i>Thrasonical,</i>	boastful.
<i>Tofore,</i>	before.
<i>Troth,</i>	truth.
<i>Touch,</i>	"Speech of touch " is a speech that sensatively affects a person or thing.
<i>Travesáno,</i>	Spanish for crossing or thwarting.
<i>Ure,</i>	use.

GLOSSARY

<i>Virgo et Mater, Sancta Ma-</i>	Virgin and Mother, Holy Mary,
<i>ria, ora pro me,</i>	pray for me.
<i>Vera inductione,</i>	by true induction.
<i>Weyard,</i>	wayward.
<i>Yt,</i>	the pronoun <i>it</i> , and a contraction for <i>that</i> .

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